

UNITED STATES EMBASSY BRIDGETOWN, BARBADOS

**ART in Embassies Exhibition**

**COVER**

Antonio P. Martino **Pemaquid Point: Pemaquid Light**, undated

*Oil on paper, 19 x 32 ¼ in. (48,3 x 81,9 cm)*

*Courtesy of the ART in Embassies Program,*

*Gift of Mr. and Mrs. Philip I. Berman*

## From Sea to Shining Sea

Dear Friends,

Though I was born inland, in Texas, my homes of choice have always been near the sea, and my activities of choice have always included the arts. That is why I consider myself most fortunate to be named Ambassador to the seven



island nations of Barbados and the Eastern Caribbean, an extraordinarily beautiful part of the world, with its own rich artistic culture and many ties and traditions held in common with the United States.

In choosing art for the official residence, I wanted to highlight the beauty of the American coastlines in order to show how we can connect to the Caribbean through our similarities and our love for the sea. The exhibition is called **"From Sea to Shining Sea."** It includes seascapes and other impressions depicting the Atlantic and Pacific coasts of the U.S. as well as the shores of Hawaii.

The chorus of Katherine Lee Bates' "America the Beautiful" prays, 'America, America, God shed his grace on thee and crown thy good with brotherhood from sea to shining sea.' For me, the sea that unites all our shores represents that brotherhood and the common bond of friendship and culture that we share. I hope viewers will be reminded of that bond as they enjoy this exhibition.

My best wishes,

*Mary M. Ourisman*

Ambassador Mary M. Ourisman

*Bridgetown  
June 2007*

## SAIM CAGLAYAN born 1949

Saim Caglayan was born in Istanbul, Turkey, and came to the United States in 1968 to study architecture. After three years his interest changed and he went on to complete his Bachelor of Arts degree in sculpture from California State University, Long Beach. He then took further graduate courses in art at California State University, Fullerton, and the Art Institute of Southern California, Laguna Beach. For over twenty years he taught sculpture at Crafton Hills College (Yucaipa, California) and Golden West College (Huntington Beach, California) and recently, plein air painting at Irvine Valley College (Irvine, California), and private painting classes in California and Kaua'i, Hawai'i.

Caglayan has been plein air painting the California desert, coastline, and Islands of Hawai'i for many years. His goal as a painter is to capture the ever transient light and its colors within a composition of balance and harmony, whether of wilderness or of our human interactions and habitats. To accomplish this he has become just as comfortable painting still life as he is with the human figure. In the summer of 1996 Caglayan founded the Laguna Plein Air Painters Association (California), with the goal of reviving the tradition of the early California plein air painters who had lived and painted in Laguna. Today LPAPA has become a vibrant force in the art community of Laguna Beach and throughout the United States, with a membership of over 300. In 2003, with his friend Pierre Bouret, Caglayan founded KOPA, the Kaua'i Outdoor Painters Association (Hawai'i).

[www.saimcaglayan.com](http://www.saimcaglayan.com)



## SAIM CAGLAYAN

**Hanalei River, 2006**

*Oil on canvas, 11 x 14 in. (27,9 x 35,6 cm)*

*Courtesy of the artist, Kilauea, Hawai'i*

## SAIM CAGLAYAN

**Treasure Island, Laguna Beach, 2006**

*Oil on canvas, 11 x 14 in. (27,9 x 35,6 cm)*

*Courtesy of the artist, Kilauea, Hawai'i*



## DEY DE RIBCOWSKY 1881-1940

A well-traveled artist for his time period, Dey de Ribkowsky was born in Bulgaria and at age thirteen, began art studies in Paris, France, which he then continued in Florence, Italy, and St. Petersburg, Russia. From there he went to Buenos Aires, Argentina, where in 1904, he founded the Academy of Beaux Arts. In 1910 he arrived in the United States and traveled extensively throughout the country, including in Arizona, where he painted the Grand Canyon. In the 1920s, Ribcowsky settled in California; he died in Los Angeles in 1936.



**DEY DE RIBCOWSKY** *Coastal Inlet*, c. 1902-1910  
*Oil on canvas, 40 ½ x 50 ½ in. (102,9 x 128,3 cm). Courtesy of the ART in Embassies Program, Washington, D.C.  
Gift of Dr. Everette James in memory of Geneva J. Weaver*

## FRED KELLOGG born 1942

Frederic Kellogg paints vigorous, dramatically shadowed realist landscapes capturing the light and austerity unique to their Maine subject matter. Kellogg lives in Washington, D.C., and summers in Thomaston, Maine. Has exhibited widely, and his work is represented in the permanent collection of the Portland Museum of Art, Maine; the Farnsworth Art Museum, Rockland, Maine; and a number of corporate collections. The artist states that: "I grew up very much under the influence of two twentieth century American realists, Andrew Wyeth and Edward Hopper. I get the greatest resonance from works that make me see something about the time, place, and human characteristics that define the artist. There is something about them, the tracing of the human hand over more than just the canvas, that makes me better able to see and understand my life. I admire Fairfield Porter for having kept those issues alive during the period when pure innovation was predominant."

[www.nanmulfordgallery.com](http://www.nanmulfordgallery.com)

### FRED KELLOGG **Islands off Stonington, Maine**, 2006

*Oil on canvas, 36 x 36 in. (91,4 x 91,4 cm). Courtesy of the artist, Thomaston, Maine and Washington, D.C.*





## JOAN MARRON LARUE born 1934

“Artistic expression is a skill that is attained by study, practice and observation. Aside from its philosophical concepts, art demonstrates a method by which I can re-create the excitement of nature. My particular style of painting follows the French school of impressionism. I apply a variety of colors using small strokes in order to simulate reflected light. As a result of my ‘pursuit of light,’ my senses have become fine-tuned. My endorphins usually kick in for the whole experience. As an extension of this experience, I hope that viewers and collectors of my art will also become involved and enriched. My themes and subject matter are limitless. Wherever and whomever I find when, ‘the bear goes over the mountain,’ is my painting’s subject. I don’t seek something in particular. It comes looking for me. That is my ‘modus operandi’ in a capsule.

I paint because I love it! I paint because I must!

To describe my painting process in a nutshell, I begin by looking for a stimulating subject, which I must capture by working quickly in order to capture fleeting light. I start with a small value study in pencil, then using a brush with yellow ochre, I draw the subject on the canvas/panel using basic compositional guidelines such as linking dark patterns and making sure to show how the light describes the subject on the canvas/panel. I apply thin, transparent dark colors, and scrape off the excess. Next I look for a spot of the lightest light and follow up by working the in-between values, all the while comparing warms/cools, chroma, etc. In order to capture rapidly changing light, I try to bring whole the shebang together within three hours.”

[www.p-a-p-a.com](http://www.p-a-p-a.com)



## JOAN MARRON LARUE

**Little Corona**, 2004

*Oil on board, 12 x 16 in. (30,5 x 40,6 cm)*

*Courtesy of the artist, Tuscon, Arizona*

## JOAN MARRON LARUE

**Magnificent Montage**, 2006

*Oil on board, 12 x 16 in. (30,5 x 40,6 cm)*

*Courtesy of the artist, Tuscon, Arizona*



## REGINALD MARSH 1898-1954

The drawings and paintings of Reginald Marsh convey the energy of city life in the early years of the twentieth century. From happy crowds at amusement parks like Coney Island to derelicts in the Bowery, his work captures the flavor of life in New York City in the 1920s and 1930s. Marsh is regarded as an American Scene painter, one of a number of American artists who portrayed specific regions of the country in a realistic style.

Marsh was born in Paris, France, and moved with his family to the United States two years later. During the 1920s he studied at the Art Students League in New York, and also worked as an illustrator for the *New York Daily News*, *the New York Herald*, *Esquire*, and *Harper's Bazaar*. He was one of the original staff members of *The New Yorker*. From 1925 to 1926 Marsh studied in Paris, and after his return to New York City resumed classes at the Art Students League with Kenneth Hayes Miller.

Unlike the social realists, Marsh created art that was not of vigorous protest; rather he cast a knowing eye on urban life, which he depicted with gentle satire. The vitality of the city fascinated him. In prints as well as paintings, he portrayed subways, nightclubs, and everyday street scenes in a style that reflected his admiration for European old master artists such as Peter Paul Rubens (1577-1640). He completed murals for the Ariel Rios Building (formerly the U.S. Post Office Building) in Washington, D.C., and for the Customs House in New York City. Marsh died in Dorset, Vermont, in 1954.

[www.nga.org](http://www.nga.org)



**REGINALD MARSH** Miami 1930, undated

*Watercolor, 14 x 20 in. (35,6 x 50,8 cm). Courtesy of the ART in Embassies Program, gift of William Benton*

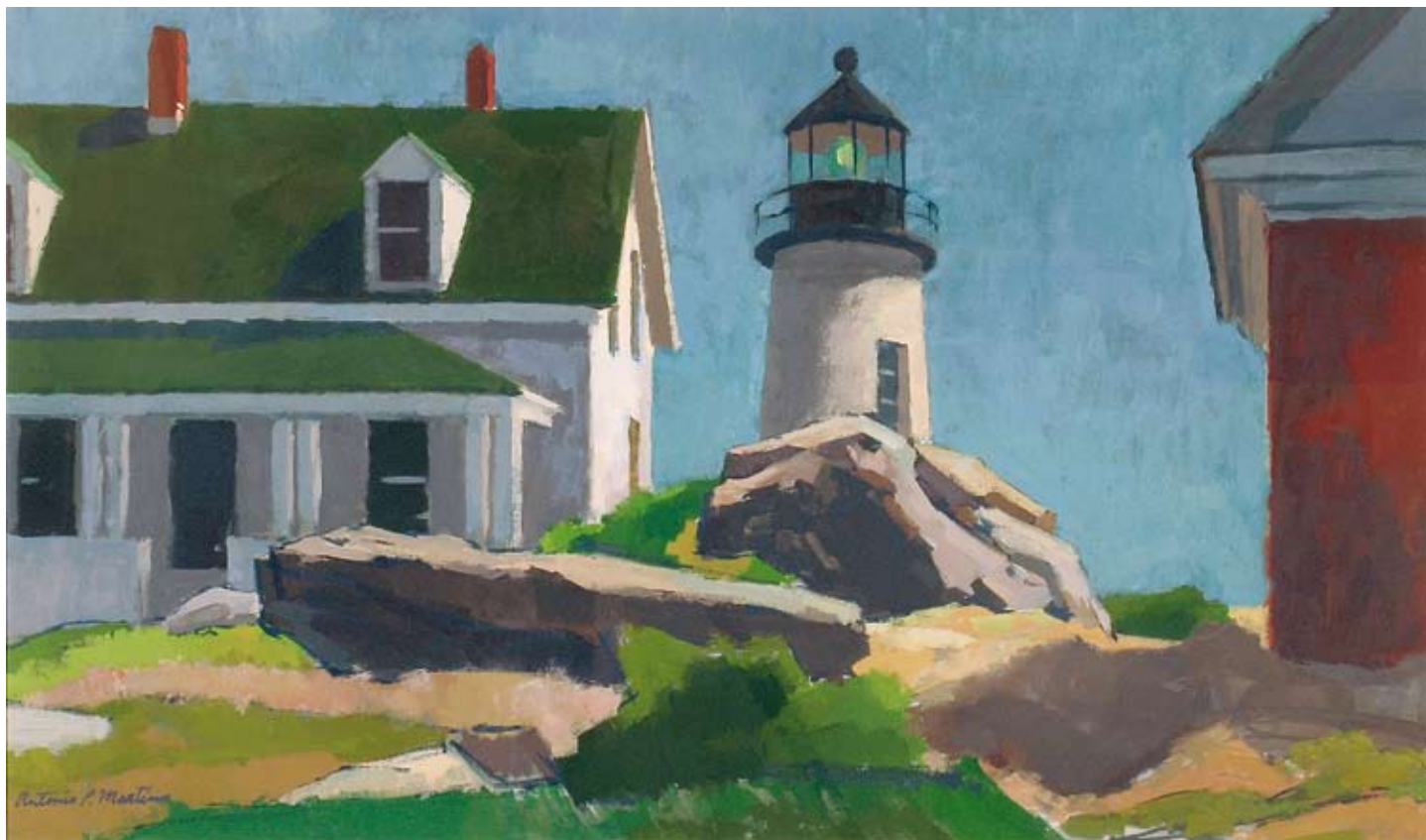
## ANTONIO P. MARTINO 1901-1988

Antonio Martino studied at the Philadelphia Museum School of Industrial Art (Pennsylvania). He was a member of the National Academy of Design (elected 1938), the American Watercolor Society, the Philadelphia Watercolor Society, the Philadelphia Sketch Club, and the DaVinci Art Alliance. Martino first exhibited at age seventeen, and while still in his early twenties was winning prizes in Philadelphia. He exhibited and won many prizes at the Philadelphia Sketch Club, the Philadelphia Museum School of Industrial Art Alumni Association, the National Academy of Design, the Sesqui-Centennial Expo in Philadelphia (1926), and at the Pennsylvania Academy of the Fine Arts, also in Philadelphia. His work has also been shown at the Metropolitan Museum of Art and the Whitney Museum of American Art, both in New York City; the Corcoran Gallery of Art, Washington, D.C.; and the Philadelphia Art Club, among many others. In his lifetime Martino amassed more than eighty awards for his oils and watercolors, and had ten solo exhibitions.

Martino's work is a prominent example of the long tradition of realistic painting and instruction in Philadelphia. The artist also absorbed the light, color, and atmosphere of impressionism and the solid form of cubism. Early in his career he concentrated on landscapes, and painted with his brother Giovanni along Darby Creek and on the Delaware River above New Hope, Pennsylvania. These landscapes were painted out of doors with direct impressionistic brushwork. By the 1930s he was painting richly colored, darkly atmospheric views of the Manayunk neighborhood of Philadelphia, for which he is best known. Manayunk, with its hillside houses, would remain his favorite subject for almost forty years.

Martino lived in Newtown Square, Pennsylvania, until 1971, when he moved to Thousand Oaks, California. There he painted west coast landscapes and seascapes in the Santa Barbara and Westlake Village areas. Much lighter and brighter than his Manayunk canvases, these too won many awards. The artist painted until a few months before his death in 1988.

[www.gratzgallery.com](http://www.gratzgallery.com)



**ANTONIO P. MARTINO** Pemaquid Point: Pemaquid Light, undated  
Oil on paper, 19 x 32 ¼ in. (48,3 x 81,9 cm). Courtesy of the ART in Embassies Program, gift of Mr. and Mrs. Philip I. Berman

## DONALD NEFF born 1950

Donald Neff's art is a product of his love for nature and the outdoors. Working in both oils and acrylic polymer, Neff creates work that reflects a colorful, realistic view of the land he travels. His paintings are typically centered around a water theme, whether High Sierra scenes, seascapes, or a graceful countryside. Neff is completely self-taught and his paintings convey a realistic perception of nature.

Although drawing and art have been steady interests since he was a child, Neff's concentration on painting surfaced after college graduation and his establishment in a successful computer science career. What began as a pleasant pastime quickly became a compulsion.

Neff was born in Oregon and spent his childhood years in Pasadena, California, and eastern Texas. After moving to the San Francisco, California, area in the late 1970s, Neff founded and eventually sold a successful computer software company. He then retired from his computer science career to devote himself full time to his art. He still lives and paints in the San Francisco Bay area.

[www.donaldneff.com](http://www.donaldneff.com)





**DONALD NEFF** **Harris Beach Oregon**, undated  
*Oil on canvas, 24 x 36 in. (61 x 91,4 cm). Courtesy of the artist, San Jose, California*

## SUSAN SCHWALB born 1944

Susan Schwalb is one of the foremost figures in the revival of the ancient technique of silverpoint drawing in America. Most of the contemporary artists who draw with a metal stylus continue the Renaissance masters tradition of Leonardo daVinci and Albrecht Dürer by using a soft, delicate line for figurative imagery. By contrast, Schwalb's work is resolutely abstract, and her handling of the technique is extremely innovative. Paper is torn and burned to provide an emotionally free and dramatic contrast to the precise linearity of silverpoint. In other works, silverpoint is combined with flat expanses of acrylic paint or gold leaf. Sometimes subtle shifts of tone and color emerge from the juxtaposition of a wide variety of metals. In recent works, Schwalb abandons the stylus altogether in favor of wide metal bands that achieve a shimmering atmosphere reminiscent of the luminous transparency of watercolor.

Schwalb was born in New York City in 1944, and studied at the High School of Music and Art and at Carnegie-Mellon University. Memories of light have been a recurrent source for her work. For example, travels to Arizona and New Mexico suggested some of the colors and shapes in paintings called "Mesa," and other works owe something to the light on the Hudson River as viewed from a studio on the West Side of Manhattan.

Schwalb's oeuvre ranges from drawings on paper to artist's books to paintings on canvas or wood. Many of the paintings on panel are carefully beveled so that the imagery seems to float off the wall. Her work is represented in many major public collections, including the Museum of Modern Art, New York; the National Gallery, Washington, D.C.; the British Museum, London, England; The Brooklyn Museum, New York; The Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the Museum of Fine Arts, Houston, Texas; The Achenbach Foundation of Graphic Arts, Fine Arts Museums of San Francisco, California, among many others.



**SUSAN SCHWALB** *Mirage*, 2003

*Silverpoint and acrylic on paper, on board, 24 x 24 in. (61 x 61 cm). Courtesy of the artist, New York, New York*

## SABINA TEICHMAN 1905-1983

Sabina Teichman studied at Columbia University in New York City, where she earned both a Bachelor of Arts and a Master of Arts degree. She also studied patenting with Charles J. Martin and Arthur J. Young. She has been a member of both Audubon Artists and the Provincetown Art Association (Massachusetts). Teichman has been included in exhibitions at Art USA (1958) at the Butler Institute of American Art, Youngtown, Ohio; at the Audubon Artists Annual; and at the Women's Westchester Center of New York, among other places. Her work is in the permanent collections of the Butler Institute of American Art; the Smithsonian American Art Museum, Washington, D.C.; the Fogg Museum of Art at Harvard University, Cambridge, Massachusetts; and the San Francisco Museum of Art, California.

[www.askart.com](http://www.askart.com)



**SABINA TEICHMAN** **Spring (#1 Series)**, undated  
*Oil on canvas, 50 ½ x 60 ½ in. (128,3 x 153,7 cm). Courtesy of the ART in Embassies Program, Washington, D.C.*

## The ART in Embassies Program

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.



Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing first-hand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

# Acknowledgments

## **Washington**

Anne Johnson, Director, ART in Embassies Program

Robert Soppelsa, Curator

Rebecca Clark, Registrar

Marcia Mayo, Publications Editor

Sally Mansfield, Publications Project Coordinator

Amanda Brooks, Imaging Manager

## **Bridgetown**

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Glyne Gaskin, Warehouse Supervisor

## **Vienna**

Nathalie Mayer, Graphic Designer



Published by the ART in Embassies Program  
U.S. Department of State, Washington, D.C.  
July 2007